

Art In China Oxford History Of Art

Ming China
 Outlines of Chinese Symbolism and Art Motives
 A New Middle Kingdom
 Shaping Chinese Art History
 Facing China: Truth and Memory in Portraiture
 Total Modernity and the Avant-Garde in Twentieth-Century Chinese Art
 The Cambridge Illustrated History of China
 World Heritage Craze in China
 The Oxford Handbook of Early China
 Nomads as Agents of Cultural Change
 The China Collectors
 Pictures for Use and Pleasure
 The Arts of China
 Fruitful Sites
 Art and Artists of Twentieth-century China
 The Politics of Rights and the 1911 Revolution in China
 Contemporary Art: A Very Short Introduction
 The Art of Medicine in Early China
 Indian Art
 The Gender of Memory
 Superfluous Things
 Taoism and the Arts of China
 Art in China
 Islamic Art in China
 Chinese Art
 Native North American Art
 A Story of Ruins
 Art by the Book
 Creativity Class
 Ancient Chinese Art
 A Bitter Revolution
 The Oxford Handbook of Classical Chinese Literature (1000 BCE-900 CE)
 The Art of Being Governed
 The Oxford Illustrated History of Modern China
 The Oxford Handbook of Chinese Psychology
 Chinese Painting and Its Audiences
 Comparativism in Art History
 China in World History
 Chinese Art and Dynastic Time
 Modern China: A Very Short Introduction

Art In China Oxford History Of Art

Downloaded from blog.gmercyu.edu by guest

LLOYD KIDD

Ming China Oxford University Press, USA

China today is never out of the news: from human rights controversies and the continued legacy of Tiananmen Square, to global coverage of the Beijing Olympics, and the Chinese 'economic miracle'. It seems a country of contradictions: a peasant society with some of the world's most futuristic cities, heir to an ancient civilization that is still trying to find a modern identity. This Very Short Introduction offers the reader with no previous knowledge of China a variety of ways to understand the world's most populous nation, giving a short, integrated picture of modern Chinese society, culture, economy, politics and art. ABOUT THE SERIES: The Very Short Introductions series from Oxford University Press contains hundreds of titles in almost every subject area. These pocket-sized books are the perfect way to get ahead in a new subject quickly. Our expert authors combine facts, analysis, perspective, new ideas, and enthusiasm to make interesting and

challenging topics highly readable.

Outlines of Chinese Symbolism and Art Motives Oxford University Press, USA

"Bloodied toy soldiers, gilded shopping carts, and Lego concentration camps. Contemporary art is supposed to be a realm of freedom where artists shock, break taboos, and switch between confronting viewers with works of great profundity and jaw-dropping triviality. But away from shock tactics in the gallery, there are many unanswered questions. What is contemporary about contemporary art? What effect do politics and big business have on art? And who really runs the art world?" "Previously published as *Art Incorporated*, this controversial and witty Very Short Introduction is an exploration of the global art scene that will change the way you see contemporary art."--BOOK JACKET.

A New Middle Kingdom St. Martin's Press

Gardens are sites that can be at one and the same time admired works of art and valuable pieces of real estate. As the first account in English to be wholly based on contemporary Chinese sources, this innovative, beautifully illustrated book grounds the practices of garden-making in Ming

dynasty China (1368-1644) firmly in the social and cultural history of the day. Who owned Ming gardens? Who visited them? How were they represented in words, in paintings, and in visual culture generally, and what meanings did these representations hold at different levels of Chinese society? How did the discourse of gardens intersect with other discourses such as those of aesthetics, agronomy, geomancy, and botany? By examining the gardens of the city of Suzhou from a number of different angles, Craig Clunas provides a rich picture of a complex cultural phenomenon--one that was of crucial importance to the self-fashioning of the Ming elite. Drawing on a wide range of recent work in cultural theory, the author provides for the first time a historical and materialist account of Chinese garden culture, and replaces broad generalizations and orientalist fantasy with a convincing picture of the garden's role in social life. Fruitful Sites will appeal to all students of China's cultural history, to students of garden history from any part of the world, to art historians, and to readers engaged in Asian and cultural studies.

Shaping Chinese Art History Princeton University Press

Since the first millennium BCE, nomads of the Eurasian steppe have played a key role in world

history and the development of adjacent sedentary regions, especially China, India, the Middle East, and Eastern and Central Europe. Although their more settled neighbors often saw them as an ongoing threat and imminent danger—"barbarians," in fact—their impact on sedentary cultures was far more complex than the raiding, pillaging, and devastation with which they have long been associated in the popular imagination. The nomads were also facilitators and catalysts of social, demographic, economic, and cultural change, and nomadic culture had a significant influence on that of sedentary Eurasian civilizations, especially in cases when the nomads conquered and ruled over them. Not simply passive conveyors of ideas, beliefs, technologies, and physical artifacts, nomads were frequently active contributors to the process of cultural exchange and change. Their active choices and initiatives helped set the cultural and intellectual agenda of the lands they ruled and beyond. This volume brings together a distinguished group of scholars from different disciplines and cultural specializations to explore how nomads played the role of "agents of cultural change." The beginning chapters examine this phenomenon in both east and west Asia in ancient and early medieval times, while the bulk of the book is devoted to the far flung Mongol empire of the thirteenth and fourteenth centuries. This comparative approach, encompassing both a lengthy time span and a vast region, enables a clearer understanding of the key role that Eurasian pastoral nomads played in the history of the Old World. It conveys a sense of the complex and engaging cultural dynamic that existed between nomads and their agricultural and urban neighbors, and highlights the non-military impact of nomadic culture on Eurasian history. Nomads as Agents of Cultural Change illuminates and complicates nomadic roles as active promoters of cultural exchange within a vast and varied region. It makes available important original scholarship on the new turn in the study of the Mongol empire and on relations between the nomadic and sedentary worlds.

Facing China: Truth and Memory in Portraiture Metropolitan Museum of Art

"A fascinating story . . . worth the attention of every student of modern China." —The Journal of Asian Studies China's 1911 Revolution was a momentous political transformation. Its leaders, however, were not rebellious troublemakers on the periphery of imperial order. On the contrary, they were a powerful political and economic elite deeply entrenched in local society and well-respected both for their imperially sanctioned cultural credentials and for their mastery of new ideas. The revolution they spearheaded produced a new, democratic political culture that enshrined national sovereignty, constitutionalism, and the rights of the people as indisputable principles. Based upon previously untapped Qing and Republican sources, *The Politics of Rights and the 1911 Revolution in China* is a nuanced and colorful chronicle of the revolution as it occurred in local and regional areas. Xiaowei Zheng explores the ideas that motivated the revolution, the popularization of those ideas, and their animating impact on the Chinese people at large. The focus of the book is not on the success or failure of the revolution, but rather on the transformative effect that revolution has on people and what they learn from it.

Total Modernity and the Avant-Garde in Twentieth-Century Chinese Art MIT Press

Sometime before 1579, Zhou Lujing, a professional writer living in a bustling commercial town in southeastern China, published a series of lavishly illustrated books, which constituted the first multigenre painting manuals in Chinese history. Their popularity was immediate and their contents and format were widely reprinted and disseminated in a number of contemporary publications. Focusing on Zhou's work, *Art by the Book* describes how such publications accommodated the cultural taste and demands of the general public, and shows how painting manuals functioned as a form in which everything from icons of popular culture to graphic or literary cliché was presented to both gratify and shape the sensibilities of a growing reading public. As a special commodity of early modern China, when cultural standing was measured by a person's command of literati taste and lore, painting manuals provided nonelite readers with a device for enhancing social capital.

The Cambridge Illustrated History of China OUP Oxford

Historians have claimed that when social stability returned to Korea after devastating invasions by the Japanese and Manchus around the turn of the seventeenth century, the late Chosŏn dynasty was a period of unprecedented economic and cultural renaissance, in which prosperity manifested itself in new programs and styles of visual art. A New Middle Kingdom questions this belief, claiming instead that true-view landscape and genre paintings were likely adopted to propagandize social harmony under Chosŏn rule and to justify the status, wealth, and land grabs of the ruling class. This book also documents the popularity of art books from China and their misunderstanding by Koreans and, most controversially, Korean enthusiasm for artistic programs from Edo Japan, thus challenging academic stereotypes and nationalistic tendencies in the

scholarship about the Chosŏn period. As the first truly interdisciplinary study of Korean art, *A New Middle Kingdom* points to realities of late Chosŏn society that its visual art seemed to hide and deny. A William Sangki and Nanhee Min Hahn Book

World Heritage Craze in China OUP Oxford

This richly illustrated book examines the changing significance of ruins as vehicles for cultural memory in Chinese art and visual culture from ancient times to the present. The story of ruins in China is different from but connected to "ruin culture" in the West. This book explores indigenous Chinese concepts of ruins and their visual manifestations, as well as the complex historical interactions between China and the West since the eighteenth century. Wu Hung leads us through an array of traditional and contemporary visual materials, including painting, architecture, photography, prints, and cinema. *A Story of Ruins* shows how ruins are integral to traditional Chinese culture in both architecture and pictorial forms. It traces the changes in their representation over time, from indigenous methods of recording damage and decay in ancient China, to realistic images of architectural ruins in the nineteenth and twentieth centuries, to the strong interest in urban ruins in contemporary China, as shown in the many artworks that depict demolished houses and decaying industrial sites. The result is an original interpretation of the development of Chinese art, as well as a unique contribution to global art history.

The Oxford Handbook of Early China Univ of California Press

this book presents a fascinating and balanced picture of Chinese art from the Stone Age to the present day. The author concerns himself not only with art, but also with Chinese philosophy, religion, and the realm of ideas.

Nomads as Agents of Cultural Change Duke University Press

With over 630 striking color photos and illustrations, this Chinese art guide focuses on the rich tapestry of symbolism which makes up the basis of traditional Chinese art. *Chinese Art: A Guide to Motifs and Visual Imagery* includes detailed commentary and historical background information for the images that continuously reappear in the arts of China, including specific plants and animals, religious beings, mortals and inanimate objects. The book thoroughly illuminates the origins, common usages and diverse applications of popular Chinese symbols in a tone that is both engaging and authoritative. *Chinese Art: A Guide to Motifs and Visual Imagery* is an essential reference for collectors, museum-goers, guides, students and anyone else with a serious interest in the culture and history of China.

The China Collectors Princeton University Press

A sweeping look at Chinese art across the millennia that upends traditional perspectives and offers new pathways for art history Throughout Chinese history, dynastic time—the organization of history through the lens of successive dynasties—has been the dominant mode of narrating the story of Chinese art, even though there has been little examination of this concept in discourse and practice until now. *Chinese Art and Dynastic Time* uncovers how the development of Chinese art was described in its original cultural, sociopolitical, and artistic contexts, and how these narratives were interwoven with contemporaneous artistic creation. In doing so, leading art historian Wu Hung opens up new pathways for the consideration of not only Chinese art, but also the whole of art history. Wu Hung brings together ten case studies, ranging from the third millennium BCE to the early twentieth century CE, and spanning ritual and religious art, painting, sculpture, the built environment, and popular art in order to examine the deep-rooted patterns in the historical conceptualization of Chinese art. Elucidating the changing notions of dynastic time in various contexts, he also challenges the preoccupation with this concept as the default mode in art historical writing. This critical investigation of dynastic time thus constitutes an essential foundation to pursue new narrative and interpretative frameworks in thinking about art history. Remarkable for the sweep and scope of its arguments and lucid style, *Chinese Art and Dynastic Time* probes the roots of the collective imagination in Chinese art and frees us from long-held perspectives on how this art should be understood. Published in association with the Center for Advanced Study in the Visual Arts, National Gallery of Art, Washington, DC

Pictures for Use and Pleasure Oxford : Oxford University Press

A look at the over eight thousand year history and civilization of China.

The Arts of China Univ of California Press

Thanks to Salem sea captains, Gilded Age millionaires, curators on horseback and missionaries gone native, North American museums now possess the greatest collections of Chinese art outside of East Asia itself. How did it happen? *The China Collectors* is the first full account of a century-long treasure hunt in China from the Opium Wars and the Boxer Rebellion to Mao Zedong's 1949

ascend. The principal gatherers are mostly little known and defy invention. They included "foreign devils" who braved desert sandstorms, bandits and local warlords in acquiring significant works. Adventurous curators like Langdon Warner, a forebear of Indiana Jones, argued that the caves of Dunhuang were already threatened by vandals, thereby justifying the removal of frescoes and sculptures. Other Americans include George Kates, an alumnus of Harvard, Oxford and Hollywood, who fell in love with Ming furniture. The Chinese were divided between dealers who profited from the artworks' removal, and scholars who sought to protect their country's patrimony. Duanfang, the greatest Chinese collector of his era, was beheaded in a coup and his splendid bronzes now adorn major museums. Others in this rich tapestry include Charles Lang Freer, an enlightened Detroit entrepreneur, two generations of Rockefellers, and Avery Brundage, the imperious Olympian, and Arthur Sackler, the grand acquirer. No less important are two museum directors, Cleveland's Sherman Lee and Kansas City's Laurence Sickman, who challenged the East Coast's hegemony. Shareen Blair Brysac and Karl E. Meyer even-handedly consider whether ancient treasures were looted or salvaged, and whether it was morally acceptable to spirit hitherto inaccessible objects westward, where they could be studied and preserved by trained museum personnel. And how should the US and Canada and their museums respond now that China has the means and will to reclaim its missing patrimony?

Fruitful Sites Princeton University Press

"Sullivan presents a wealth of material that has never before appeared in a Western language. I expect it will be the standard book on twentieth-century Chinese art for the foreseeable future."--Julia F. Andrews, author of *Painters and Politics in the People's Republic of China* "A most sympathetic and useful guide to twentieth-century Chinese art. Long the leading scholar on the subject, Professor Sullivan has presented a lucid account of a most dramatic chapter in Chinese art in a complex interplay of aesthetics, politics, cultural, and social history."--Wen C. Fong, Princeton University "So much of China's art in the twentieth century has to do with artistic (and political) ideas from the West that it is appropriate that one of its first comprehensive histories should be written by a Western scholar--especially one who has known personally many of China's leading artistic figures of the last fifty years. Not only does Professor Sullivan tell the complex story of twentieth century China art with lucidity and style, his learned text is also illuminated with witty anecdotes and incisive observations that can only come from an insider."--Johnson Chang (Chang Tson-zung), Director, Hanart Tz Gallery, Hong Kong

Art and Artists of Twentieth-century China Oxford University Press

A highly illustrated examination of portraiture in China across media and millennia. *Facing China* is an exploration of the portrait arts in China from the dynastic to the modern and contemporary, in painting, sculpture, photography, and video. The book focuses on truth and memory in the portraiture process, from encounters between subject, portrait, and artist, to broader familial, social, and political arenas. It also examines the influence of location on portrait production, reception, and display, from tombs, ancestral shrines, temples, gardens, and palace halls to public and private spaces. Featuring one hundred fifty fine illustrations, with one hundred in color, *Facing China* has much to say to specialists in the field as well as general readers interested in Chinese art.

The Politics of Rights and the 1911 Revolution in China British Museum Research Public

Now in paperback This outstanding and original book, presented here with a new preface, examines the history of material culture in early modern China. Craig Clunas analyzes "superfluous things"—the paintings, calligraphy, bronzes, ceramics, carved jade, and other objects owned by the elites of Ming China—and describes contemporary attitudes to them. He informs his discussions with reference to both socio-cultural theory and current debates on eighteenth-century England concerning luxury, conspicuous consumption, and the growth of the consumer society.

Contemporary Art: A Very Short Introduction University of Hawaii Press

The last three decades have seen a massive expansion of China's visual culture industries, from architecture and graphic design to fine art and fashion. New ideologies of creativity and creative practices have reshaped the training of a new generation of art school graduates. *Creativity Class* is the first book to explore how Chinese art students develop, embody, and promote their own personalities and styles as they move from art school entrance test preparation, to art school, to work in the country's burgeoning culture industries. Lily Chumley shows the connections between this creative explosion and the Chinese government's explicit goal of cultivating creative human capital in a new "market socialist" economy where value is produced through innovation. Drawing on years of fieldwork in China's leading art academies and art test prep schools, Chumley

combines ethnography and oral history with analyses of contemporary avant-garde and official art, popular media, and propaganda. Examining the rise of a Chinese artistic vanguard and creative knowledge-based economy, *Creativity Class* sheds light on an important facet of today's China.

The Art of Medicine in Early China Univ of California Press

What can we learn about the Chinese revolution by placing a doubly marginalized group—rural women—at the center of the inquiry? In this book, Gail Hershatter explores changes in the lives of seventy-two elderly women in rural Shaanxi province during the revolutionary decades of the 1950s and 1960s. Interweaving these women's life histories with insightful analysis, Hershatter shows how Party-state policy became local and personal, and how it affected women's agricultural work, domestic routines, activism, marriage, childbirth, and parenting—even their notions of virtue and respectability. The women narrate their pasts from the vantage point of the present and highlight their enduring virtues, important achievements, and most deeply harbored grievances. In showing what memories can tell us about gender as an axis of power, difference, and collectivity in 1950s rural China and the present, Hershatter powerfully examines the nature of socialism and how gender figured in its creation.

Indian Art Stanford University Press

Featuring some of the major voices in the world of art history, this volume explores the

methodological aspects of comparison in the historiography of the discipline. The chapters assess the strengths and weaknesses of comparative practice in the history of art, and consider the larger issue of the place of comparative in how art history may develop in the future. The contributors represent a comprehensive range of period and geographic command from antiquity to modernity, from China and Islam to Europe, from various forms of art history to archaeology, anthropology and material culture studies. Art history is less a single discipline than a series of divergent scholarly fields ? in very different historical, geographic and cultural contexts ? but all with a visual emphasis on the close examination of objects. These fields focus on different, often incompatible temporal and cultural contexts, yet nonetheless they regard themselves as one coherent discipline ? namely the history of art. There are substantive problems in how the sub-fields within the broad-brush generalization called 'art history' can speak coherently to each other. These are more urgent since the shift from an art history centered on the western tradition to one that is consciously global.

The Gender of Memory Cambridge University Press

A groundbreaking book that describes a distinctively Chinese avant-gardism and a modernity that unifies art, politics, and social life. To the extent that Chinese contemporary art has become a global phenomenon, it is largely through the groundbreaking exhibitions curated by Gao Minglu:

"China/Avant-Garde" (Beijing, 1989), "Inside Out: New Chinese Art" (Asia Society, New York, 1998), and "The Wall: Reshaping Contemporary Chinese Art" (Albright-Knox Art Gallery, 2005) among them. As the first Chinese writer to articulate a distinctively Chinese avant-gardism and modernity—one not defined by Western chronology or formalism—Gao Minglu is largely responsible for the visibility of Chinese art in the global art scene today. Contemporary Chinese artists tend to navigate between extremes, either embracing or rejecting a rich classical tradition. Indeed, for Chinese artists, the term "modernity" refers not to a new epoch or aesthetic but to a new nation—modernity inextricably connects politics to art. It is this notion of "total modernity" that forms the foundation of the Chinese avant-garde aesthetic, and of this book. Gao examines the many ways Chinese artists engaged with this intrinsic total modernity, including the '85 Movement, political pop, cynical realism, apartment art, maximalism, and the museum age, encompassing the emergence of local art museums and organizations as well as such major events as the Shanghai Biennial. He describes the inner logic of the Chinese context while locating the art within the framework of a worldwide avant-garde. He vividly describes the Chinese avant-garde's embrace of a modernity that unifies politics, aesthetics, and social life, blurring the boundaries between abstraction, conception, and representation. Lavishly illustrated with color images throughout, this book will be a touchstone for all considerations of Chinese contemporary art.

Related with Art In China Oxford History Of Art:

- Suzanne Snyder *Weird Science* : [click here](#)